

FACES in the NEW PLAYS and OLD



JOBYNA HOWLAND
177 "A LITTLE JOURNEY"

By LAWRENCE REAMER.

Is there a more popular character in fiction than the beneficent bear? Is there any more beloved than the choleric sorehead, who distributes alternately curses and blessings, who seems to offend only that he may splendidly pardon? Dickens used him over and over again with the unflinching effectiveness of his genius. And how he has served the theatre. None of all the creatures of fiction has done more valiant duty throughout the years. Only a few months ago, he made the fortunes of Cyril Maude and two playwrights when under the name of "Grumpy" this dear old man of the footlights too long absent reappeared to a world that is always eagerly awaiting the opportunity to greet him.

He was on the stage of the Morosco Theatre on Monday, showing all the facets of his well known character. Admirers of Capt. Kyne's stories say that in the oleaginous embodiment of Tom Wise there is no suggestion of the keen Yankee skipper placed on the San Francisco waterfront, far from his native Thomaston, Maine. But this must have been an ingenuous theatregoer. Otherwise he would never have expected to find in the dramatic version of a novel any of the pleasure to be obtained from the original tale. To judge from the average play that comes from the pages of a novel, the adaptor, dramatist or whatever he may call himself sets out to disappoint all those who know the original work and confuse hopelessly all who are ignorant of its contents. So only the most naive playgoer would expect to find at the theatre any artistic attempt to incarnate in life the figures of a book. It is as much as the manager can accomplish to find an attractive stage personality, and hang some of the outward and visible characteristics of the figure on this actor.

But there is enough of this immoral selfishness in the part to prove once more what an irresistible quality it makes to the public. Mr. Wise alternately exploding with choleric abuse of his young protege and then seeking to make him his closest business associate, upbraiding the women of his family for their extravagance, only to add a large subscription to their charity; reproaching his business manager for his inaction and then praising him for having earned the large salary; paying his horse and some of the traits of the historic character which are displayed in "Cappy Ricks." And they win the sympathy of the spectators because they are a part of a type that has been made known to readers and to theatregoers through so many years that even the shifts of the man from gruffness to sunshine arouse anticipation. In the latter act the course indicates these contrasting moods as well as any actor of his experience might be expected to. But there were minutes on Monday night in which it seemed that he relied more than he used to on the merely external and mechanical means of his art. Expression of the inner emotions of the character did not seem to be his goal. For example of this tendency is the fact he builds behind the letters in the first act after the qualification "promote as cargo" have been fully explained by the action of the other characters.

Melodrama seems to be recovering its prologue, without which this style of play scarcely seemed to exist in the past. Max Marthin and Samuel Shipman, who might by what is known in other circles as past performances be expected to excel all their colleagues in the composition of this kind of a play, have preceded the four acts of "The Woman in Room 13" with this old device. It is not without its dangers. To the lay mind the trouble with the prologue seems not to lie in the difficulty of making it good enough, but in inventing it from being too much better than the rest of the play. To our present taste most of the pieces that delighted earlier decades labor under the disadvantage of the too interesting introduction.

When "A Celebrated Case" was



**BESSIE
Mc COY
DAVIS**
in the
**"ZIEGFELD
MIDNIGHT
FROLIC"**

FLORENCE
REED
171
"ROADS
OF
DESTINY"

HELEN
MENKEN
IN
"3
WISE
FOOLS"



FAY,
SAINTER
171
EAST
13
WEST "

EVA
FALLON
172
SOMEBODY'S
SWEETHEART

Mr. Shipman's outlook on the cosmos grew broader and his bankroll smaller. He even took a "flier" into vaudeville and wrote some sketches for the two a day, never, however, forgetting his real ambitions and the empty trunk besides the full ones.

Then came the "Friendly Enemy" number, which Mr. Shipman wrote in collaboration with Aaron Hoffman and Mr. Shipman's conversation became a full of "thousands" and "diamonds" as it had hitherto sparkled with beer and lemon. Here was Art rewarded with the biggest hit of the decade and he knew it that Mr. Shipman's royalties often amounted to \$250 weekly.

PUCK SPEAKS

There seems to be a good deal more comradeship among actors, authors and managers in England than there is in this country, and why it should be so it is not so easy to understand. Even the late Charles Frohman did things for the actor in England that he never did here, though there is no reason to think in his particular case that he would not have done the same in this country had there been occasion.

"We all get on very well together in England," said J. H. Brewer, the actor who plays Lob in "Dear Brutus." The attitude of the English manager and producer toward the actor was being discussed.

"Just before the war," said Mr. Brewer, "Mr. Frohman revived 'The Little Minister' at the Duke of York Theatre. We began very well. Then the war came and everything went to smash. London forgot the existence of the theatre. The Bowditch family was saying the theatre for C. F. and I called a meeting of the actors. He told us about the business, which we knew, and asked us if we would accept half salaries. He told us that C. F. was not wanting to close the theatre, as another manager most surely would have done, wanted to give it to us to carry on and asked us to accept half salaries. James Barrie had said that he would not accept any royalties on his play while the arrangement was in effect. Of course we agreed with pleasure."

"Matters became so bad that another meeting had to be called and we were asked to accept another cut in our salaries. Marie Lohr, the star, agreed at once, and so did we all. But the company was determined to give some extra malnitness with the idea that the announcement would make the public believe we had a big success. But we could not incur any more expense. The working staff and the extra ladies and gentlemen agreed to give us the best performance for free. This pulled us up. We gave 'The Little Minister' for seventy performances and at the end of that time there was in the fund left over after our portion of salaries was paid over 12,000 dollars. It was among the members of the company that we received a penny of rent and Sir James never had any royalties. They gave everything so that the company might be kept together and manage to live over a most distressing period in the lives of the people."

This is the first visit of Mr. Brewer to America and there is very little likelihood that he will return to England in a hurry. He had two previous propositions to come to this country, one to appear with Marie Temze in "Penelope," in which he had made a hit in London, and one to appear in the production of "The Brass Bottle." The latter play, while a success in the English metropolis, was not a success in this country.

Recently Mr. Brewer has been starring in the English provinces in "A Pair of Spectacles," appearing as Benjamin Goldfinch, a role he is very anxious to play here.

is to be found in it. Lowell Sherman is rather an artificial player in his methods, but they are well suited to his present task. Whatever one may think of his acting, he has a distinct school. There is never the least doubt as to the effect he is aiming to create. He is a skilful actor if after all somewhat of an artistic derelict. Gail Kane showed in two scenes of the play a power of genuine feeling which had been entirely overlooked in her. She may after all be an actress. Kenneth Hill's manner of playing the Wall Street boulder almost added real distinction to a part that possessed none in its composition. The sympathy of the spectators went on shooting here and there and always landing with the most perverse certainty just where it should not for practical reasons roost. This was on the prematurely gray hairs of the husband depicted in the first act. He had lost his place in the community because his wife had deserted him. All his material prosperity had vanished and he was left a beggar. Then, when Herbert's poem which married a girl in the course of ballet, lost totally—but for the fortunate interference of the long arm of coincidence which here reached out and made him a detective. It may be that Mr. Sherman's prepossessing per-

But in spite of the players and the efforts of the two skilful dramatists it was never in a single scene possible to pose the interests where Messrs. Marcin and Shipman evidently wanted it. It skidded like an empty I. T. O. A. on wet asphalt in spite of all efforts to fix it. Plainly the authors wanted the public to sympathize with the wife. Pity for a woman is perhaps the strongest emotional hold of any play. Pity for *Mary Turner* kept "Within a Mile of Love" from being a failure.

the Law" alive. But nobody felt sorry for the heroine of "The Woman in Room 13." She had left one husband in Texas and when the audience next beheld her she was happy in New York with the second. No. 1 may have been a bad lot, but he seemed to love her and was certainly interested enough to write a son to her. When George Broadhurst introduced "The Law of the Land" to show how justified a wife was for murder of a cruel spouse, he brought in a horsewhip and the head of the family laid about him as regularly in the domestic calendar as the breakfast food appeared with the virtuosity of a *Simon Legree*. But there was no such excuse for the errant wife in Galveston, Tex.

So try as the authors may the sym-

Deleted as these pieces usually are of much of their amorous significance there has been enough of the first intent left to encourage those of an audience awaiting suggestion as to the time and intensity of their laughter.

But in a room in Mabel's Room there is scarcely a thing that a prudish spectator could object to on the ground of morals. In such matters as taste and culture there are, of course, ample incentives to criticism. But Avery is a woman of such good sense that it is not likely that she will be tempted by the more harmless. What is the attraction nowadays to recover an article of woman's dress which has given its name to a popular dance and is daily mentioned many times, read and discussed in the columns of the Theatre on Wednesday night reechoed with laughter as enthusiastic as if something forbidden were really to be seen. And all the time there was literally nothing wrong about the proceedings. Both husband and wife were perfectly respectable, and all the cataleptic symptoms of force were to be enjoyed. With little more than a suggestion of impropriety the joy was unconfined. One is inclined to regard the authors not only as able playwrights but as powerful orators, and that the suggestion of evil they are able to invoke such hearty laughter.

NEW IN THE THEATRES.

"The Marquis de Priola"—at the Liberty Theatre.

Leo Dietrichstein enters upon his career as an actor-manager to-morrow night in a translation of "Le Marquis de Priola," by Henri Lavedan. In Mr. Dietrichstein's support will appear Brandon Tynan, Orlando Daly, and Miss Mary Carey. Lily Cahill and Katherine Emmet. The play remains an effete aristocracy that is rapidly becoming extinct. The leading character is a striking study of a degenerate voluptuary who glorifies in the possession of ancestors who have fought in the wars of the great European years. The play created a great sensation when first presented in Paris.

"Les Freres Karamazov"—at the Vinz Columbia.

Particularly at this time, when the eyes of the whole world are anxiously



LOUISE ALLEN
in "SOMEBODY'S SWEETHEART"



FLORENCE NASH
IS "REMNANT"



OLIVE WYNDHAM
in "NOTHING BUT LIES"



GLORIA GOODWIN
IN "THE MELTING OF MOLLY."



LEO DITRICHSTEIN
in "MARQUIS de PRIOLA"



BERTHA KALICH
in "THE RIDDLE WOMAN"



CHRISTINE NORMAN
in "THE CROWDED HOUR."



MARY NASH